Five Days To Die
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Issue Five Script
22 Pages

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3rd Draft
May 30, 2010

Recap Text:
Detective Ray Crisara was told he has five days before he dies. Five days to stop Hoverman, the crime boss he believes has put a hit on his entire family. With his wife already dead and his daughter severely injured and hospitalized, Ray is running out of time to stop both the assassin and the man behind it.

As of this moment, he's got just 24 hours left.

Day 5

Chee, it is raining hard throughout this entire issue. I mean HARD RAIN.

Page 1

Panel 1
12:01 am. Let's go with a wide shot of the Hoverman mansion. Ray is pulling Hoverman's daughter along with him as they are crashing the place. Ray has walked right up to the front doors, and he's kicking it in. Ray's gun is drawn, if we can see it.

1. SFX: BRAAK
2. Caption: Sunday, 12:01 am.
3. Caption: Day five.
4. Lorie: Hey! That's my dad's house! What are you going to do to him?!

Panel 2
Ray walks into the large foyer area of the mansion, still holding daughter by the upper arm. Establish this scene with a double door entrance a nice carpet on the ground (if we see it) and two stair cases both leading up to the same balcony area with halls going off to the left and right. I'll try to find some reference for you if I can. Guards are present. Three of them. We'll call them Larry, Curly, and Mo.

5. Larry: Whoa—hey!
6. Ray: Alright. Everybody stay calm.
7. Mo: Lorie? Is that you?

Panel 3
The guards spread out equally to start surrounding them. Guns are all holstered but visible. Ray's got his pistol still in his hand. One of the guards calls in the situation on his radio.

8. Ray: I know this looks bad, guys, but don't. Whatever you're thinking of doing—don't.
9. Ray: Yes, this is Hoverman's daughter. Yes, she's here against her will. All I need is to see Hoverman. Let's all stay calm and give me what I want.
10. Mo: Code six. All points, Code six.

Panel 4
All five people are tense. Curly asks Lorie if she's okay.

11. Curly: You okay, Lorie?

12. Lorie (dripping word balloon): Groovy.

Panel 5
Hoverman comes running in from the balcony hallway. He's elevated up.

13. Hoverman: Lorie! What in the hell are you doing, Crisara?!

14. Hoverman: Whatever you want—it's yours. Just let Lorie go…

Panel 6
We're on Ray, still with a grip on Lorie. Right on his face. He's got a rock hard look of determination.

15. Ray: Her life for yours. That's what I want.

<u>Page 2</u>

Panel 1
Hoverman doesn't hesitate. Absolutely. He looks almost relieved as he puts his hands out. He is not armed.

1. Hoverman: Done. Absolutely.

2. Hoverman: Lorie, honey. Walk outside. One of the guards will take you back to your mother.

Panel 2
The guards all drop back a step, still alert, but giving Ray some space.

3. Hoverman: Gentlemen, lower your weapons.

Panel 3
Hoverman also rises so he's maybe two steps from the top of the balcony.

4. Hoverman: Ray?

5. Hoverman: Let go, Ray. You've got to let her go.

Panel 4
Ray let's go of her arm as she begins to move away.

Panel 5
Pull out as everyone draws their guns. Lorie dives to the side instead of out the door (that's important).

6. Ray: <u>Wait! The girl!</u>

7. Hoverman: <u>NO!</u>

Page 3

Panel 1
The guards are all running as they blast with automatic weapons. Ray remains calm, dropping down to one knee, using both hands to fire, and gets his first shot off.

1. SFX: BLAM

2. SFX: BRAKKA BRAKKA BRAKKA BRAKKA

Panel 2
Ray rolls onto his side on the ground, still calmly aiming. Another shot. Single. The floor in front of him is getting torn up by bullets coming at him.

3. SFX: BLAM

Panel 3
Ray rolls to his stomach in firing position, arms moved again. Another single bullet fired.

4. SFX: BLAM

Panel 4
Pull back out wide as Ray sweeps his arms around. Maybe we're behind Ray so we see the three dead guys. One on the floor, one slumped against a decorative table, and the third backed against a wall, sliding down it, streaking some blood on the wall behind him. The girl still there if we see her, maybe down the corner covering her head.

Panel 5
Ray looks up to the balcony. If possible, I'd like to see his face and the empty balcony in the shot. If not, break it into two.

5. Ray: Dammit. This again…

Page 4

Panel 1
Ray charges up the stairs after Hoverman. This is it. Give me all the drama you've got, Chee!

Panel 2
Lorie left on the floor covers her ears. Calling after her father to run.

1. Lorie: Get out of the house, Dad! He's coming!

Panel 3
Ray turns at top of staircase. His pistol in front of him. He doesn't know where Hoverman any more than we do. He's not stupid so he's going to take it slowly, don't want to lose out now.

2. Ray: Come on…

<u>Page 5</u>

Panel 1
We're zooming in very close on Ray's face. Right at him. We can see the gun in extreme foreground, looking right over the barrel to Ray's eyes. He's focused, sweating. He's not enjoying this one bit.

1. Ray: Give me a sign…

Panel 2
Ray is moving quietly down the hall, keeping as close to one wall as possible. It's a little darker in the hall now.

Panel 3
Matt shows up at the house. We see him getting out of his car in a wide shot so we can see the mansion, massive front doors wide open. IF you can manage it, let's see his radio in Matt's hand as he's calling in the scene.

2. Matt: Oh, no… Don't be too late, Matt.

3. Matt: Central, this is detective Matt Roth. We've got a 10-10, maybe a 10-39. I think there's a murder in progress…

Panel 4
Hoverman's legs (keep the white pants here) are moving too. We can see that he's got a pistol now, too. Something more expensive than Ray's. Your choice, Chee.

Panel 5
Matt runs inside the double doors and sees Lorie crouched on the floor in a ball crying her eyes out.

4. Matt: <u>Ray!</u>

5. Lorie: Don't hurt us!

6. Matt: Lorie? Lorie Hoverman?

7. Matt: What's happening?

Panel 6
Side view of Ray looking off panel. Probably a head, shoulders, and arms with gun shot, I would think. There is a creak off panel behind Ray. Give us a look of surprise on Ray's face, but don't over-sell it.

8. SFX (behind Ray): CREEK—

Page 6

Panel 1
And Ray swivels like lightning, training his gun down the hall in the opposite direction. Your choice for camera angle.

Panel 2
And there he is. We're behind Ray, looking over his shoulder down the hall (opposite direction this time) and at the end of the hall is the Lurking Man. That's right, the guy he killed last issue. There is a door behind the Lurking man and next to him since he's at the end of the hall. I think this calls for a large panel. Probably half the page.

1. Lurking Man: Almost finished.

Panel 3
And Ray fires twice. Extremely tight on gun and Ray. Quarter page, horizontal panel.

2. SFX: BLAM BLAM

Panel 4 – panels 4-6 are on the final quarter of the page next to each other.
Back to the over the shoulder shot but no one's there. Just two smoking holes in the door where the Lurking man was standing.

Panel 5
Ray stays steady, silent. Smoke wisps up from the barrel of his gun.

Panel 6
Same shot as panel 5, but Ray's slowly moving the gun to point it up in a safe position. Gun still smoking. Behind him, Matt has come around the corner, yelling to Ray frantically.

3. Matt: Put the gun down, Ray. You've done enough!

4. Ray: Shut up, Matt!

5. Matt: It wasn't a hit, Ray. The car crash—I caught the driver! He's a loser, Ray. A regular, doped out idiot. Nothing to connect him with Hoverman.

Page 7

Panel 1
Pull out. Ray drops the gun to his side. He's exhausted and it should show in his body language. Matt's still behind him but coming closer. Ray, while exhausted is walking away from Ray (in the same direction he fired the gun. Note, he has not turned to look at Matt once.)

1. Ray: Doesn't matter, Matt. I'm almost finished…

2. Matt: Ray, put the god dammed gun down!

Panel 2
Ray's at the end of the hall. No sign of the Lurking Man.

3. Matt: There's nothing here for you, man. Nothing you can do here can help Suzie…

4. Matt: …or Deb.

5. Matt: Come on, Ray. Listen…

Panel 3
Ray has caught up with Ray. I see this as a side view with the door they're about to enter in the panel if possible.

6. Matt: There's no hit on your family. Suzie is safe. She's protected. But she needs you right now.

7. Matt: She can't go through this alone. And…

8. Matt: Jesus, Ray. And… you don't have much time to give her.

9. Matt: What do you say? Put the gun down and come with me right now. We'll get you to Suzie before you… you know.

Panel 4
Ray starts pushing the door he shot open with his foot, gun at the ready. The door creaks. If seen, Matt is right behind him.

10. Ray: It's not about Hoverman, Matt…

11. SFX: CREEK

Page 8

Panel 1
Cut to the other side of the door as Ray is poking though. Hoverman is slumped against the wall on the floor, sitting up right but not looking so good. …Hoverman was waiting and he took two slugs to the chest. He's having trouble breathing.

1. Hoverman: huk—huk k-k-k-k

Panel 2
Hoverman is trying to speak, but his lungs are filling with blood, it's hard to get words out. We can see the RED blood on his chest.

2. Hoverman: Ray?

3. Ray: Your lungs are filling with blood. It's going to get harder for you to breathe.

Panel 3
Ray kicks Hoverman's gun away, it goes sliding. Matt is behind Ray still, gun ready. He's not going to let Ray fire again. That should be clear.

4. Matt: This is so fucked up, Ray. Your obsession with Hoverman is sick. Let it go.

5. Ray: You're shot, disarmed, and probably dying. Tell me where your hitman is.

Panel 4
Close up on Hoverman. He's in pain and he's angry. He knows this is all a misunderstanding and he's not playing the game anymore.

6. Hoverman: You're k-k-k- hallucinating. Gurkkk-There's no one. KAFF!

7. Matt: That's what I'm saying! There is no hitman!

8. Ray: Don't play with me.

9. Hoverman: …all in your head...

10. Hoverman: P-Please… …Lorie...

Page 9

Panel 1
The Lurking Man steps in the room and Ray jumps to draw down on him.

1. Ray: Freeze!

Panel 2
LM has hands in the air.

2. Lurking Man: I didn't think we said, "freeze."

3. Ray: Shut up! Just Shut up! You killed my wife…

4. Matt: Ray…

Panel 3
Hoverman and Ray are confused. Looking around for something that isn't there.

5. Hoverman: W-Who?

6. Matt: There's no one there, Ray. Don't you understand? This whole thing—the hit—whatever or whoever you see right now…

Panel 4
On Ray. Nearly hysterical. Tight on Ray.

7. Ray: He's right there! He's right—

Panel 5
Pull out. And Ray is pointing his gun at an empty room. There is no other door in the room for the Lurking Man to have come in from or gone out of. And he's gone. We see all three guys who actually are there.

8. Ray: <u>—there!</u>

9. Ray: How'd he—

10. Matt: Ray, Suzie's taken a turn for the worse. Just put the gun down and come with me right now. For Suzie.

<u>**Pages 10 and 11**</u>
Chee, I've changed this up a lot. I think it needs to be more precise. What I'd like to do is have the first half of page 10 be a close up of Ray's face in heavy shadow that fades into a black BG that envelopes the whole spread. But we're going to do panels two-by-two to show what was in his brain and what was really there. You can do this as shattered or slightly broken panels if you like but it has to be clear that we're seeing an illusion and then reality right next to each other. It might be a good idea for me to see this layout before you go to final. Cool?

1. Ray: For Suzie?

2. Ray: Isn't this all for Suzie…

Panels 1 and 2
--The truck smashing the car.
--Then closer in on the truck driver, it's the dude Matt brought in from issue 3.

3. Ray (free floating text, no caption): We were hit by Hoverman's guy…

4. Ray (free floating text, no caption): …or was it?

Panels 3 and 4
--The Lurking man in Ray's hospital room
--same shot, but the Lurking man now clearly has Ray's face.

5. Ray (free floating text, no caption): But he attacked me…

6. Ray (free floating text, no caption): Deb was dead, I was going to her…

Panels 5 and 6
--The Lurking Man on the roof at the club, jumping off the roof. Frame it from behind Ray.
--Now follow him over the ledge and there's a five-story drop straight down. No Lurking Man in sight.

7. Ray (free floating text, no caption): I was always about to go to them…

8. Ray (free floating text, no caption): Oh, no…

9. Ray (free floating text, no caption): I was going to go to them and then… he'd show up.

Panels 7 and 8
--The Lurking Man getting shot by Ray in the "checkmate" scene'
--Same shot again, only the Lurking Man is gone and the railing behind where the Lurking Man should have been has a bullet ricocheting off of it.

10. Ray (free floating text, no caption): Every time I'd go back to Deb and Suze, he'd stop me—pull me back to Hoverman…

11. Ray (free floating text, no caption): …but he was never there.

Panel 9
Repeated image. Issue 1, page 13, panel 1. The close up on the skull X-Ray. Repeating balloon 4 only (production department can do the balloon, Chee).

12. Doctor (off panel): …pushing the debris through the memory and perception-processing areas of the brain.

13. Ray (free floating text, no caption): But HE was never THERE. That means…

14. Ray (free floating text, no caption): This was never about going after Hoverman.

15. Ray (free floating text, no caption): I did this. I created him.

Panel 10
Normal color scheme. On Matt. Tight.

16. Matt: You created the hitman, Ray—a monster to drive you away having to deal with your problems at home.

Panel 11
Normal color scheme. We're tight on Ray's face. It's sunk in—HARD. He's a complete fuck up.

17. Ray: No, I didn't create a monster. I'm the monster.

Page 12

Panel 1
Ray drops his gun on the floor. Close on his hand. We can tell it's his because of the bandage.

1. Ray: I think I'll go with you now, Matt.

Panel 2
Ray and Matt are walking out of the room. Hoverman still on the floor. Matt is cuffing Ray's hands behind his back.

2. Matt: Mr. Hoverman, an ambulance is already on the way. You'll be taken care of.

3. Hoverman: Lorie…?

4. Matt: She'll be right here. You hold it together, sir.

Panel 2
Ray walks out, looking like hell (because he's about to barf). Matt behind him.

5. Matt: You're in custody. I'm taking you to the hospital.

6. Matt: They can help you there.

7. Matt: You're not going to run anymore…

Panel 3
Ray vomits on the floor, doubling over.

8. Ray: BAWHULLF!

Panel 4
Ray's standing back up, wiping the remnants of lunch off on his own shoulder as Lorie is walking by. She's plastered herself against the wall opposite of Ray. Staying as far away from him as the tight hall will allow.

Panel 5
On Ray as he speaks to Lorie plainly.

9. Ray: Lorie, I...

<u>Page 13</u>

Panel 1
Lorie lashes out, smacking Ray across the face (let's face it, he deserves a lot worse). This should be a red panel. Ray, for his part, shows no sign of resistance or even trying to dodge it.

1. Lorie: <u>YOU BASTARD!</u>

Panel 3
Matt pulls Lorie back. She's trying to hit Ray again. Ray is passive.

2. Matt: He's not your problem now! Your father needs you, Lorie.

3. SFX (small): WHEEEEOO WHEEEEOO WHEEEEOO

Page 14

Panel 1
Splash page of Lorie collapsed on her father in that (now iconic) position, draped over her father's body.

1. Lorie: You're going to be okay, Dad! You will.
2. Hoverman: 'course I will. Hkk.
3. Hoverman: and so… Gah!
4. Hoverman: …so will you.
5. SFX (larger): WHEEEEOO WHEEEEOO WHEEEEOO WHEEEEOO

Panel 2 (maybe the bottom quarter of the page?)
Wide shot, looking down at a 45 degree angle at the Hoverman house. Matt is escorting Ray out and to his car as Ambulances and fire trucks are pulling up.

6. SFX (even larger): WHEEEEOO WHEEEEOO WHEEEEOO WHEEEEOO
7. Matt (small balloon): Keep it together, Ray. We're not far…

<u>Page 15</u>
6 panel grid. 3 on top, 3 on bottom

Panel 1
Matt is yelling back at Ray to stay awake. He's really yelling.

1. Matt: Stay awake! Suzie's just a minute away! Just stay awake!

2. Ray: Not going to make it… you have to tell her…

3. Caption: 1:31 am.

Panel 2
Ray's in the back of Matt's car. Matt is driving. Ray's head is draped backwards. He can't keep it lifted up.

4. Ray: Tell Suzie… forgive me.

5. Ray: God… So many things to say.

6. Ray: Your mother and I… it wasn't always like what you know. It was…

7. Ray: …beautiful once. Neither of us could ever forget that. Your mother and I, we both regret that you got caught up in our problems. But we loved each other deeply. You should know that.

Panel 3
On Ray. Head still down. Eyes fading. He's becoming in coherent.

8. Ray: And we loved you. The one thing we always agreed on was you. You're bright and bold and you're going to be so much more than your mother and I ever were.

9. Ray: Deb and I… we'll live in you, darling. If you'll have us.

10. Ray: Tired… so, tired… so much we still have to do…

Panels 4-6 take up the bottom half of the page.
In each panel, please stat panel 3, but fade it back a lot. Replacing it in focus are the things he'll never do with Suzie.

Panel 4
Ray teaching her to drive a stick shift car.

11. Ray (floating and weak, not ghosted): …so much I'll miss…

12. SFX: RUUNCH! GRUCH!

13. Ray (ghosted): Because, Suze, everyone needs to know how to drive stick.

14. Suzie (ghosted): They don't even make these anymore, Dad!

Panel 5
Ray walking her down the aisle at her wedding.

15. Ray (ghosted): You're going to be okay, Suze.

16. Suzie (ghosted): Of course I will.

Panel 6
Ray touching her pregnant belly while starting to cry. Ray's older here (think Frank Miller's Dark Knight version of Bruce Wayne for how old).

17. Ray (ghosted): Really? You're naming her after your mother? That's…

18. Suzie (ghosted): It's okay, Dad. I know you still miss her.

<u>Page 16</u>

Panel 1
Establishing shot, exterior of the hospital.

1. Caption: 1:42 am.

Panel 2
Interior now. Sarah is with Suzie. Suzie is sleeping.

2. Matt (off panel): Sarah?

Panel 3
Sarah turns to see Matt at the door.

3. Sarah: Shhh.

4. Matt (whisper): It's Ray.

Panel 4
Sarah looks up, shocked… We can see Suzie asleep behind her.

<u>Page 17</u>

Panel 1
Tight on a gravestone epitaph:

Raymond Callaway Crisara
Husband and Father

"I did my best, it wasn't much
I couldn't feel, so I tried to touch
I've told the truth, I didn't come to fool you
And even though
It all went wrong
I'll stand before the Lord of Song
With nothing on my tongue but Hallelujah"
--Leonard Cohen

1965 - 2010

Panel 2
Pull out so we see a pile of dirt that's worn to mud with some grass on it. The gravestone belongs to Debra. It's next to the more prominent gravestone for Ray.

Epitaphs for Ray and Debra are:

Debra Anderson Crisara
Loving Wife and Mother

"And the songbirds are singing,
Like they know the score,
And I love you, I love you, I love you,
Like never before."
-- Christine McVie

1969 - 2010

Raymond Callaway Crisara
Husband and Father

"I did my best, it wasn't much
I couldn't feel, so I tried to touch
I've told the truth, I didn't come to fool you
And even though
It all went wrong

I'll stand before the Lord of Song
With nothing on my tongue but Hallelujah”
--Leonard Cohen

1965 - 2010

Panel 3
Establishing shot. Still raining. Only Matt, Sarah, and Suzie attend. Suzie is in a wheelechair.

Page 18

Panel 1
Close on Suzie and Sarah. Sarah stands behind Suzie.

1. Debra: You should know your parents—

Panel 2
This is on Matt. He sees Suzie's reaction. It bothers him. Right here. Right now. He's deciding not to be Ray.

2. Suzie (off panel): Don't, Aunt Sarah.
3. Suzie (off panel): My father and mother avoided each other. And they avoided me.

Panel 3
On Sarah. Close up.

4. Sarah: In time, you might forgive them for that.
5. Sarah: And when you're ready to hear it. When you're ready to open your heart back up to them…

Panel 4
We pull out to see both Sarah and Suzie.

6. Sarah: Remember this: They miss you, Suzie.

<u>Page 19</u>
I imagine this page as all horizontal panels for some reason. But doesn't need to be.

Panel 1
And now the three-shot of Sarah, Suzie, and Matt. There's another police officer running up behind Matt.

1. Suzie: Heh? You don't know my dad very well, do you?

2. Sarah: Actually I do.

Panel 2
The cop reaches Matt with urgent news. Whispering in his ear as to not distract too much from the service. Meanwhile, Matt's phone in his breast pocket starts to buzz.

3. Officer: Sorry to interrupt, Detective Roth. Straight from the chief—we got a big one for you. He wants you to come right away.

4. SFX (From Matt's pocket): BZZZZ BZZZ

5. Matt: This is my job right here. This is where I need to be.

Panel 3
Matt's phone display reads "Home" on it.

6. Officer: I know how you feel about Ray—we all do, Matt. But the chief—

7. Matt: How bad is it?

8. Officer: Real bad.

Panel 4
Two shot as the phone continues to buzz. Matt contemplates silently.

9. SFX (From Matt's pocket): BZZZZ BZZZ

Panel 5
Matt's walking away from the funeral as he answers his phone. The officer is left standing in the rain.

10. Matt: Hi, honey.

Page 20

CHEE, COLOR NOTE. LET'S SLOWLY START MOVING AWAY FROM THE BLUE MONOTONE IN THIS SCENE. MAYBE GET A YELLOWISH RAY OF SUNLIGHT OR SOMETHING. AND LET'S USE ACTUAL PINK WHEN WE GET TO THE ROOM.

Panel 1
And we're on Matt, but the background has changed. It's brighter, still raining, but brighter. He's in the suburbs and he's walking toward us.

Panel 2
Matt walks through the front door of his house. We know it's his house because his last name (ROTH) is on a piece of wood that hangs over the door. It looks nice and domestic.

Sign above door: WELCOME TO THE ROTH HOUSE

Panel 4
Inside, Matt's walking down the hall. It's a normal house, a bit of clutter, but it looks lived in, not dirty. He's dropping his coat onto a hook on the wall for that purpose. In his other hand is his gun in its holster that he's putting on the kitchen counter. He's starting to look like a regular guy.

1. Off panel: Matt? Is that you?

<u>Page 21</u>

Panel 1
And Matt pokes his head through a door frame.

2. Matt: It's me, babe!

3. Off panel: I didn't expect you home 'til late. This is a nice surprise.

Panel 2
And we give a wide shot of the nursery for his daughter-to-be. And let's bring in some real color here for the first time. It's a pink room with lots of bright and cheery stuffed animals and everything. It looks perfect for a new baby! And Matt's wife stands in front of the changing table folding a clothe diaper with a stack of folded ones behind her and clump of them next to the pile waiting to be folded.

4. Matt: Wow, Alix. You've done a lot. Very…

5. Matt: …pink.

Panel 3
Small panel, on Matt's wife's smiling face, head slightly cocked to the side.

6. Alix: Well, you've been busy… and <u>so have I.</u>

Panel 4
She sits on a rocking chair, sitting on the front of it. Matt's crossing the room to her.

7. Matt: Yeah, about that… I think I resigned from the force today…

8. Alix: uh, what?

Page 22

Panel 1
He sits with his very pregnant wife, hand on belly, hugging his wife in that same position we've seen before.

1. Matt: I love your belly.

2. Matt: And the baby inside is pretty cool, too.

Panel 2
Exterior of the house, looking through the window at Matt and his wife. They look content. The rain has finally stopped. It's clearing up.

3. Alix: It stopped raining.

4. Caption: The end.